



The New Amberola

GRAPHIC

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SUMMER-FALL, 1978

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Summer-
Fall, 1978

THE NEW AMBEROLA GRAPHIC
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Editor's Notes

You have undoubtedly noticed that we have raised the subscription price to the GRAPHIC. This was made necessary solely due to the recent increase in 3rd class postage from 14¢ to 20¢—an increase of nearly 43%! Even worse is the jump in the special 4th class rate for books and records, which has risen twice since the end of May — from 30¢ to 48¢ (60% increase). I can't help but wonder what the government's reaction would be if the steel industry raised its prices by similar percentages.

Although this issue is dated Summer-Fall, it is not a double issue. We have decided to revise our seasonal schedule; the next issue which appears in November will be dated Winter. There is absolutely no change in our publishing schedule or in your subscription.

Bob Stone begins an interesting series with this issue. He has a wealth of goodies in store for us.

I am continually encouraged by the letters and kind remarks we receive about the GRAPHIC. It is not possible to respond to them all individually, but they are sincerely appreciated.

Hope the summer has been good to you.

-M.F.B.

Dealers: If you have not yet received our attractive offer for stocking the GRAPHIC in your shop, by all means send for it!

DISCOGRAPHICAL FRONTIERS

by
George A. Blacker

I suppose it's natural and almost predictable for a record collector, if sufficiently dedicated, to develop an interest in discography sometime. It took me several years, but now, Heaven save me, I'm hooked. I can get almost as much of a boot out of reconstructing a master ledger, side by side, as I can from finding some desirable rarity at a tag sale for 50¢. Matter of fact, it's just as well that this is so; I've had lousy luck at the tag sales!

If you keep a file of your collection, you've made a start toward a compilation of discographical data already -- if you keep files anything like mine. I was put out of action for several weeks with a broken left wrist, about 23 years ago. Since I'm a southpaw, I was unable to do any writing, and attempts to hold a pen in my right hand and work it resulted in hentracks even less intelligible than those I produced with my left! Let me assure you, that was going some. Since time threatened to hang heavy on my hands, I was in despair for something to do to keep myself from going completely bananas. I'd wanted for some time to start a file system on my record collection, so I decided this was probably about the best chance I'd ever have to get cracking on one. With a typewriter (rented, as I hadn't yet bought one) and a supply of 3 x 5 file cards, I was off and "running" -- more or less. I could work the space bar and shift lever with my left forearm, cast and all, and type, one-finger style, with my right hand. Ever since that time, I've carried on a sort of love-hate relationship with the files. On the rare occasions when I've had to put in long hours making up cards for a large influx of records, I've regretted the impulse that prompted me to start the thing at all. On the other hand, I've often found the files invaluable for digging out data on a given record or artist. It's a lot easier, in most cases, to dig out a file card than to scrabble through piles of records looking for one particular item, which proves, as often as not, to be the last one at the bottom of the last stack you go through. In fact, I've formed a theory in that connection: the beasts must grow legs and move from stack to stack when you're not watching them; how else can they be so persistently elusive?

As I've implied, my file cards contain quite a bit of information. Master numbers and takes are always recorded, when present; most Victor records don't show the masters, so I skip them in such cases. I always include composer credits, something most people don't bother with. Given all that, you can see why making out a card for a record isn't exactly a snap.

So let's assume, for laughs, that you'd like to dabble in a bit of discography yourself. You've probably seen some of the various discographical books, so you have an idea of how to go about putting the data you gather into organized form. The next question is: what should I tackle? Should I offer to supply data to someone else for whose project it may be useful, and let it go at that, or should I try to break some new ground?

I'd say you'd be best advised to try a bit of both. You may have, or you may come upon, something that will be useful to another researcher. You may have only one Lyric vertical-cut record in your collection,

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but it's just possible that someone who's working on that label lacks the data on that record. That other party may be able to provide you with useful data on your own project. That, of course, leaves us with the question: what will you choose for your project?

The best answer is: try to find something that you're pretty sure hasn't been largely preempted by somebody else. Above all, choose something that's really worth while. I can remember the pleas published in the auction lists sent out by a dealer/collector from Virginia for data on Standard and Harmony records--those babies with the oversize spindle holes. I wrote to him at least twice to tell him that, for all practical purposes, he was spinning his wheels. The catalog numbers of those records, and their couplings, were precisely identical to those of Columbia. I doubt whether it ever penetrated; he was still asking for data for some time afterward. Another party in California asked me once for whatever I could supply him on the 7-inch "Marathon" records, confiding his hope that he could establish a tie-in between them and the Plaza labels (Banner, Regal, etc.). I quoted what I'd been told about them: namely, that the masters on those 7-inch records were always alternate takes to those issued on ten-inch records produced by ERL/Consolidated (Bell, Emerson Electrosonic, Dandy, Popular Hit, etc.), and he'd better compare a few master numbers. In that case, the message may have got through; I never bothered following it up to see.

Okay, so where do you find the "new frontiers"? Well, I don't guarantee that you'll be treading new ground in all of the things I'm about to suggest, but on the other hand, you probably won't find too many other sets of footprints on the trail. Here goes:

- Most of the labels of the period 1900-1930 have been, or are being, covered pretty thoroughly, but several of those that started in business in the period after 1935 have gone uninvestigated. I've been working on one of those companies myself: Eli Oberstein's United States Record Co. and its successors, Independent and Elite. These produced the Varsity, Royale, Top Hat, Elite, Hit, Philharmonic and John Ryan labels. More recently, I've discovered evidence that Hit was taken over by Majestic Radio and TV, with a resulting label change. I'd appreciate any help on these labels, but as things stand now, I'd prefer not to get involved with Majestic. If anyone cares to make Majestic his discographical project, he may have it with my blessing. In due course, our two projects can be nicely combined into one.

- Another 1930's label of which very little is known is Baldwin. They seem to have specialized in Haitian music. The three I've seen so far are devoted to this. If you have any Baldwins knocking around in your stacks --- well, how about it?

- Has anyone done much in the way of documentation on the General label? Surely there were other things on it that the Jelly Roll Morton band and piano aides.

- What about Musicraft? Much of their stuff is classical, but that shouldn't deter a discographer. By its very nature, discography should cover all bases.

- If you want to get into something of more recent vintage, where there may be a better chance of finding enough of the records to work with,

how about tackling some of the postwar labels of the 1940's? Signature would be a real grabber; it seems to have started as a bootleg reissue label, after which it began recording new jazz on its own, and went into popular music. It survived at least into the early 1950's, when it made the low-priced, brightly-colored "Hi-Tone" records that were sold in any number of department stores. I have one or two of them myself.

- While we're on the subject of department store labels, how about the "Tops" records of the late 1940's? Nobody's paid any attention to them that I know of.

- A final thought: Has anyone thought of working on Continental, the label that seems to be best known for the millions of polkas that came out of it? Granted, a straight diet of polkas isn't my notion of a feast, but it's a legitimate discographical project. If it'll help, they did issue some jazz and blues.

Well, there you have it -- a few areas of discographical research where I think you can blaze new trails. It may well be that even if you don't do that, you'll have a lot of fun!

Comments to: George A. Blacker, 48 Foote Street, Cheshire, Conn. 06410

The Book That's Sweeping the Country by Storm!

...is not The Record Collector's Pocket Index. In fact, we're even beginning to wonder if it'll ever get made into a movie! However, long after the latest best-seller is forgotten, you'll still be using your copy of the R.C.P.I.

This versatile tool can help you keep track of up to 60,000 records virtually in the palm of your hand. Through its unique design you'll be able to carry a record of your collection with you at all times and avoid buying unwanted duplicates. You can zip through a box of 78's and know within minutes which ones you already have, without depending on your memory. And if your collection is growing at all, that memory will become less and less dependable!

We supply 50 index leaves, a dozen divider pages, a 6-page instruction guide, and a hearty "Go to it!" The leaves and dividers are punched to fit a loose-leaf binder (3½" x 6" sheets) which we do not furnish. Price: \$3.00.

Order directly from us:
New Amberola Phonograph Co.

37 Caledonia Street, St. Johnsbury, Vermont 05819

Or through one of these dealers:

Musical Memories
1229 Ridgecrest Road
Orlando, Florida 32806

Downstairs Records
55 West 42nd Street
New York, N.Y. 10036

Grammy's Attic
P.O. Box 181
Bluffton, S.C. 29910

NEGLECTED EDISON DIAMOND DISC ARTISTS

I. ARTHUR MIDDLETON

by
Robert B. Stone

Beginning in 1915, several early editions of the Victor Book of the Opera displayed a group photograph of the seven principals in the 1913 Metropolitan Opera production of Beethoven's Fidelio: at center, the recently released political prisoner Florestan (Jacques Urlus) with his devoted wife and rescuer Leonore (Margarete Matzenauer); at right, the jailer Rocco (Carl Braun), his daughter Marcelline (Elisabeth Schumann) and gatekeeper Jaquino (Albert Reiss). While at left, the villainous Prison Governor Don Pizarro (Otto Goritz) vainly attempts to justify his conduct to the Spanish Minister of the Interior Don Fernando (Arthur Middleton). Altogether one of the strongest casts ever assembled for this wonderful opera.

Not long before, Middleton had been "discovered" by the Metropolitan Opera soprano Frances Alda, wife of the company's Impressario, Giulio Gatti-Casazza, in Utica, NY, where she was to sing in a concert version of Aida. In her lively autobiography Men, Women and Tenors, Alda tells how she encountered, at rehearsal, "one of the finest bass voices I ever heard. The singer was Arthur Middleton. Gatti, at my instigation, engaged him for the Metropolitan. Arthur Middleton could sing, but apparently he could not reduce his figure. He stayed with the company a few seasons, then, as his girth increased, instead of lessening, he was not re-engaged."

The careful observer of the group photograph described above will perceive, in Mr Middleton, a certain convexity of outline which consorts ill with the dignity of a Spanish grandee rebuking a minor official. Even so, one imagines that Middleton was tightly corseted for the role; and as Don Fernando does not appear until near the end of the opera, it could not greatly have inconvenienced him. As this is the only photograph of Middleton in the Book of the Opera, we can only speculate over the extent to which "hir girth increased, instead of lessening."

In any case, it is doubtful whether Middleton was unduly concerned over the non-renewal of his Metropolitan contract. By temperament, he was more at home in concert and oratorio work; and he seems to have had a special affinity for teaching. Born at Logan, Iowa, in 1880, Middleton received his first vocal training in Chicago. While preparing for a professional career, he taught voice (beginning at twenty!) at Simpson College in Iowa (1900-05), next at Des Moines College (1905-06), and finally at Chicago Music College (1906-11). Soon afterward came his Metropolitan engagement, which lasted until 1917. During this year, according to Richard Aldrich in the New York Times, he "gave his first New York recital to a large audience in Aeolian Hall, where he earned more than the usual enthusiasm shown to a recruit to the concert stage. He sang as an artist (with) wealth of voice, musical quality, power and control, to audible expressions of delight from some hearers."

We learn from the same source that in 1921, four years later, "Arthur Middleton, an artist who has before sustained the deeper roles in oratorio and opera, announced himself as a baritone at his recital yesterday, for which Aeolian Hall was filled as for the height of the season. His voice is indeed of musical quality in the upper range, and he sang with unforced beauty."

"Solenne in quest' ora"

from

LA FORZA DEL DESTINO

by MR. KARL JÖRN and

MR. ARTHUR MIDDLETON

of the

METROPOLITAN OPERA COMPANY

NEW YORK CITY



Messrs. Jörn and Middleton have given a wonderful performance of the superb duet, "Solenne in quest' ora." Their performance is literally Re-Created by

The NEW EDISON

"The Phonograph with a Soul"

Messrs. Jörn and Middleton have sung this duet in direct comparison with the New Edison's Re-Creation of their performance. It was found impossible to detect their living voices from the New Edison's Re-Creation thereof. The illustration on this page is from an actual photograph taken while this comparison was being made.

Visit a licensed dealer in your vicinity and ask him to let you hear the Re-Creation of Jörn's and Middleton's voices. Also ask to hear the Re-Created voices of Rappold, Matzenauer, Case, Zenatello, Urlus, Goritz and other great artists, who, by similar comparisons, have proved that the New Edison Re-Creates their magnificent voices with literal fidelity and in a way that baffles the keenest ear to detect the original from the Re-Creation.

Request the dealer to give you a complimentary copy of the new musical magazine "Along Broadway"

Ask us for the booklet "What the Critics Say." The music critics of nearly five hundred of America's principal newspapers concede in their own papers that the New Edison is incomparably superior to all other devices for the reproduction of sound.

THOMAS A. EDISON, Inc., Orange, N. J.

NOTICE: Please do not ask our dealers to sell you Edison Re-Creations if you intend to attempt to play them on any other instrument than the New Edison.

8. Elsewhere, his schedule included twelve annual concerts with the Apollo Club of Chicago, two tours with the New York Symphony and three with the Minneapolis Symphony. The 1922 Edison catalogue credited him with over two hundred appearances in Messiah and a hundred and fifty in Elijah. At his premature death in Chicago, in 1929, when only forty-nine, America's oratorio and festival activities lost their leading exponent of roles written for baritone or bass.

Middleton's recording career was limited to five years with Edison, 1915-20, but in that brief period, he contributed 71 selections to the Edison catalogue. Rather than burden these pages with a complete list of them (already available in Girard & Barnes), I shall merely select a few which represent Middleton at his best in an impressive variety of musical categories, complete with catalogue numbers.

To understand Middleton's pre-eminence in oratorio, it is necessary only to hear his performances of "Hear Me, Ye Winds and Waves" from Handel's Scipio (82217), "Why do the Nations so Furiously Rage" from the same composer's Messiah (82538), "Rolling in Foaming Billows" from Haydn's Creation (82205) and "Pro peccatis" from Rossini's Stabat Mater (82535).

That Middleton would have been, vocally at least, an ornament to the operatic stage, is attested by his treatment of "Largo al factotum" from Il Barbiere (82545), "O du mein holder Abendstern" from Tannhäuser (82540), and the Prologue to I Pagliacci (82199). A combination of the Serenade from Don Giovanni and "Quand'ero paggio" from Falstaff (82241) easily surpasses in vocal richness the same two selections as recorded for Victor by Scotti. And his Catalogue Song from Don Giovanni ("Maddalena"/"Nella bionda", 82268) is a convincing sample of his adaptability to the buffo style.

As for concerted numbers, listeners who are familiar only with Victor's Rethberg-Gigli-Pinza version of the trio from Verdi's Attila would be pleasantly surprised to hear the Diamond Disc by Marie Rappold, Karl Jörn and Middleton (83046), not only for the greater rapport between the singers but for the absence of the gratuitous sobbing by Gigli which (as so often) is far from justified by the text.

I remember first hearing Middleton's voice in 1919, in a most attractive doubling of Fischer's basso-profondo classic "Im kuhlen Keller" (or, as sung by Middleton, "Down Deep within the Cellar) and André Messager's delightful nonsense song "Long Ago in Alcala" (82297). The voice itself impressed me immediately; it took a little longer to become accustomed to the fact that the singer made no attempt to roll his r's (an old Iowa custom? At any rate, a far cry from De Gogorza's

roll ----

Har-r-r-r-r-r-rk to the pipes ----- of Pan -----)

However shamefully neglected by those who arrange the content of long play discs devoted to prominent singers of the past, Middleton's

voice---as recorded---as a model of style, quality, virility, technical resource and range, places him securely in the forefront of American basses.

But if only someone had told Arthur about Ry-Krisp!

* * * * *

ROLES SUNG BY ARTHUR MIDDLETON AT THE METROPOLITAN OPERA:

1914-15 Herald (Lohengrin), King Ludwig (Euryanthe), Donner,
Don Fernando (Fidelio), Titurel

1915-16 Herald (Lohengrin)

1916-17 No roles listed; evidently the point at which Middleton exceeded the heavyweight limit at the weighing-in ceremonies.

It seems that Middleton was on the roster of The Chicago Opera Co from 1917 to 1920, but was credited with only one role: that of Ramatzim in Henry Hadley's Azora (premier Dec 26, 1917), which failed---although a good score and a "spectacle" besides, because in those days Americans would not pay hard cash to listen to an American opera. Hadley was evidently a generation before his time (and Middleton at least 100 lbs avoirdupois above the operatic weight limit).

In the spring edition of 1976 ("Recorded Incunabula - How Much Remains"), on page 3, paragraph 6, line #1, please make the following correction: "Bettini's roster was further enriched in 1899." (not 1900)

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Editor's note: Mr. Stone is the founder and director of the Historic Record Archives at the University of New Hampshire. This is the first in a series of articles devoted to neglected Edison artists. Mr. Stone may be contacted by writing him at 33 Beech Street, Newmarket, N.H. 03857.

Edison enthusiasts may be interested to know that Arthur Middleton also recorded some popular selections on Diamond Disc and Blue Amberol under the name "Edward Allen." The advertisement which accompanies this article is from the May 26, 1916 issue of Collier's.

ORIGINAL RECORD & PHONOGRAPH CATALOGS from 1900's to 1950's, bought and sold. Many useful and interesting items available, for research or just for enjoyment of your own collection. Send a stamp for a free, descriptive sales list, the only one of its kind. I will also buy individual catalogs and collections. Tim Brooks, 1940G 80th Street, Jackson Heights, N.Y.
11370.

Part Ten

It seems that every installment of the NML project brings more information to light...mainly from you readers. And it should as this is YOUR project. I'm only sitting here directing traffic. This installment is no exception as we have been given a bit of exciting information from Dennis Tichy. Do any of you recall that old advertisement that goes... DO YOU MAKE THESE MISTAKES IN ENGLISH? This was one of many written by Maxwell Sackheim. He was perhaps the foremost mail order advertising man of the day. It was he...along with his partner, Harry Scherman, who put together the very first mail order record company...National Music Lovers.

Dennis was good enough to send me copies of a few pages of Maxwell Sackheim's book entitled "My First Sixty Years in Advertising." The following pertains to N.M.L.:

"While we were operating Little Leather Library successfully, Scherman's brother William was anxious to leave the Columbia Phonograph Company, so we organized National Music Lovers in which he had a small interest. We knew that \$2.98 was a good mail order unit of sale, and working backwards we determined that we could offer eight records, or 16 selections, at this price, C.O.D. 'plus postage.'

"Our records were 'pressed' by the Scranton Button Company, of Scranton, Penn., much in the same way they 'pressed' buttons. Our first year's volume was about a million dollars at retail. Scranton Button Co., wanting to insure their connection with such a good customer, purchased a 49% interest in National Music Lovers! My share was the first substantial chunk of money I received from any business venture.

"As Harry Scherman recalls it, 'We started a record club selling sets of records by mail before the record companies even had albums of records. We didn't call it a club - we just sold them in sets just as we had sold sets of books.'

"Soon after we sold half the business to the Scranton Button Company, a new 'toy' came into use and practically destroyed the record business - temporarily. This was radio, but as frequently happens, this new outlet for music soon created a greater demand for records than had previously existed!

"We concentrated originally on sets consisting of Old Time American Folk Songs, Grand Opera Selections, Sacred Songs, and others like them. We found that so far as records were concerned at that time, much the most successful - the only ones you could concentrate on advertising - were the popular records, or old songs. We couldn't at that time sell classical music.

"This upsurge of business, when we began to sell popular records, was one of the elements that guided us in the thinking which ended in the formation of the Book-of-the-Month Club."

* * * * *

IRISH SONG SERIES

(Label Design: Green Shield (what else) on Gold Background)
1081 through 1088

1081 Dennis O'Toole (no visible master)
MOTHER MACHREE
Martin McHugh (41347-3)
KILLARNEY

1082 Thomas Shannon (5394-)
WHERE THE RIVER SHANNON FLOWS
Thomas Shannon (41235-)
LITTLE TOWN IN THE OULD COUNTY DOWN

1083 National Music Lovers Orchestra (981-2)
IRISH MEDLEY - NO. 1
National Music Lovers Orchestra (982-4)
IRISH MEDLEY - NO. 2

1084 Hugh Domovan (17103-B)(2016-A)
MACUSHLA
Hugh Domovan (975-3)
COME BACK TO ERIN

1085 Hugh Domovan (101-2)
KATHLEEN MAVOURNEEN
Dennis O'Toole (no visible master)
THE LOW BACK'D CAR

1086 Dennis O'Toole (no visible master)
MY WILD IRISH ROSE
Hugh Domovan (5393-1)
WEARING OF THE GREEN

1088 (41347) on Emerson 10325 by Walter Scanlan
(5394) Plaza master, on Banner 2109; artist is Charles Harrison
(41235) on Emerson 10222 by Walter Scanlan
(981) on Puritan 9102 by Schubert's Dance Orchestra...vocal by Charles Harrison
(982) on Puritan 9102 as above
(17103) from Olympic; seen on Banner 2016 by Charles Harrison
(975) on Puritan 9103 by Hugh Domovan; undoubtedly this is Charles Harrison. This is also a duplication of NML 1013
(101-2) this is a duplication of NML 1001
(5393) on Banner 2109 by Hugh Domovan (Charles Harrison)

continued on page 15

The fourth revised edition of Brian Rust's Jazz Records, 1897-1942 has finally arrived, and it's a masterpiece.

The first thing you become aware of with the new edition is its sheer size. It is spread over two volumes, each one containing nearly a thousand pages. There are some 30,000 recordings and 10,000 performers entered. The new title index, which at first glance doesn't seem like such a big deal, contains some 16,000 titles over its 150 pages! (The artist index contains a mere 92 pages.)

The thousands of recordings are catalogued similarly to Mr. Rust's other books in a very satisfactory and convenient manner. All known issues, matrix numbers, takes, musicians, vocalists, locations of recording, and dates are shown when known. I have not previously owned a copy of this work (I was contemplating a purchase of Jazz Records when I learned that a new edition was in the works), so cannot compare it to previous editions. I understand, however, that while relatively few new recordings have been added, many of the details regarding those already catalogued have been expanded. Over the past years I have seen columns of "additions and corrections" in Record Research magazine, and would assume that all of these have been incorporated as well.

This is the type of book that can never be totally absorbed; each time I sit down and look through it, I discover something new! Did you know, for example, that James Melton, the operatic tenor of Red Seal fame, once played saxophone and clarinet with Francis Craig's Orchestra? That Ted Lewis recorded for Edison and Victor with Earl Fuller's Band before going on his own? That the University Six on Columbia's Harmony group is the same basic orchestra as the Varsity Eight on Cameo?

Any work of this size and scope, even in its fourth edition, cannot be without errors and weaknesses. The very first record I wanted to look up was "Arkansas Blues" by The Ramblers on Romeo 437. Under "The Ramblers," however, there was no cross-reference to the group's true identity, so I took to the title index. Unfortunately, there were twenty-three "Arkansas Blues" references listed, and mine turned out to be twenty-second (the abovementioned Varsity Eight)! The omission of this particular cross-reference is an exception to the rule, to be sure, but it would have to be with the very first record I wanted to locate.

A second specific flaw is Mr. Rust's assumption that three takes were always recorded by Edison and all three takes were issued, so why bother to list them at all? Certainly a work of this scope, which has had so much time and effort poured into it, should not make this assumption. I maintain that one cannot assume a particular take was issued until actual documentation (whether the actual record or a pressing room ledger) is seen. Furthermore, if one assumes this, what does the Edison Record with take "F" do to this assumption? The quantity of jazz material on Edison is so small that more complete (and accurate) documentation of issued takes would require comparatively little effort.

A final area of weakness appears to be the Grey Gull group. Apparently little work has been done in this whole area, so quite a few gaps remain.

The field of jazz records has been studied for some four decades now, so it's no wonder that this new edition represents the climax of many years of research. It also proves that this is Brian Rust's forte and that he never should have strayed into the realm of "complete entertainment"!

The set is available retail at \$60.00. Since the publisher is

Arlington House, it is also available through their Nostalgia Book Club for \$28.89, plus shipping charges. Best of all, if you're not presently a member (or you want to establish another membership under a friend's name), they offer the set to new members for an astoundingly low \$10.00. If you drop me a line, I'll forward the details to you on membership. But one way or another, Jazz Records, 1897-1942 is a must.

* * *

Kastlemusick Monthly Bulletin is a publication that devotes itself to all periods and types of recording. While it's been around for awhile, it has recently contained some excellent articles of interest to collectors of earlier records. For example, a series of pioneer discographies has so far included J. J. Fisher (1898-1904 recordings) and Steve Porter's "pre-Flanagan" output. An article on Jack Pettis was also quite enlightening. The publishers offer a number of different package prices, one of which includes a subscription and collectors directory, so it's best for you to write directly for rates. Contact: Kastlemusick, Inc., 901 Washington Street, Wilmington, Delaware 19801.

* * *

The Great Harry Reser. I've not had a chance to see this book so will quote the publisher's blurb for you: "W. W. Triggs' fascinating biography and discography of the world's greatest-ever Tenor Banjoist is at last available, after years of research. EVERYTHING the Reser Fans want to know is in this authoritative book - full record details, Titles, Dates, Personnel, Matrix Nos, Contemporary Reviews, Photos - Plus a Revealing life story of the greatest Multi-Instrumentalist ever." Available from the publishers, Henry G. Walker, Ltd., 203 Kings Cross Road, London, England, WC1X 9DB at ten pounds plus shipping charges.

* * *

Audio-Technica Records. If you're anything of an audiophile, if you take any of the periodicals devoted to current music trends, or if you've been into a record shop during the past year, then what I'm about to tell you will come as no surprise. For the rest of us who continue to live in the past, the new product from Audio-Technica comes as a shock! What's "new"? Well, for one thing, someone came up with the bright idea that if record masters were recorded directly, instead of being transferred from tape, the results should have better fidelity. And, of course, they're right. Their new catalogue contains over forty albums of direct-to-disc recordings.

A second "innovative" idea remains the same as when Thomas Macdonald utilized it before the Turn of the Century: the greater the surface face speed, the greater the fidelity. Using this principal, Audio-Technica has recorded some of its 12" discs at a speed of 45 r.p.m.! (These appear to be Japanese RCA recordings.) The third facet of these marvelous new products is the price: \$14.95 per disc.

But we diehards better not hold our breath. I'm sure we won't see a return to the 78 for a long time. But then, who knows what "latest development in the art of sound recording" lies just around the corner?

* * *

I am hoping to obtain some Payer Cylinder Records for review in the next issue.

(no foolin') - coming - even boy antenna set of does

MADISON UPDATE

Thanks to those of you who responded to our plea in the last issue for Madison data. The results so far are quite interesting, but there's a long way to go. We are well aware that it's time consuming to sit down and tabulate the needed information. Yet this is the only way we're going to get the project completed - if we all pitch in! So we're repeating our request in this issue, hoping you'll find the time to send us the following: 1) all label copy, including composer credits and master numbers, 2) all matrix numbers found in wax, 3) color of record material (generally classified as reddish-brown, brown, or black), 4) anything especially noteworthy heard on the record (vocal or instrumental identifications, etc.). Remember, as an added inducement, we are offering the following: anyone who sends us anything helpful will receive proper acknowledgment in the final product; anyone who sends information from 7 or more records will receive a discount on the final product; and anyone who provides us with 15 or more record listings will receive a FREE copy of the booklet. So please, send your Madison data to: The New Amberola Phono. Co., 37 Caledonia Street, St. Johnsbury, VT 05818

Little Wonder

You may recall that several issues back we requested your help with certain Little Wonders under number 50. There were some seventeen numbers we said had never turned up. After a dozen or so replies, we have concluded that these numbers were never used, though the reason why remains a mystery. Between 50 and 99 there are even more blanks which evidently were never used.

Below we list what we believe to be the complete list of Little Wonders between 1 and 49 with artist identification where known. All band and orchestra numbers, except for #25, were undoubtedly directed by Charles A. Prince. Number 46 was sometimes mistaken for the missing no. 48. This is not the first in a long series of installments!

- 1 Ben Bolt - Tenor (Henry Burr)
- 2 Get Out and Get Under - Band
- 3 In Love's Garden Just You and I - Band
- 4 The Boston Stop - Hesitation - Band
- 5 Not used
- 6 Not used
- 7 Not used
- 8 Medley - Popular Airs - No. 1 - Band
- 9 Twentieth Century Rag - Band
- 10 Not used
- 11 Where the Red, Red Roses Grow - Quartette (Peerless)
- 12 My Hidden Treasure - Quartette (Peerless)
- 13 Let Bygones be Bygones - Duet (possibly Campbell and Burr)
- 14 You're the Same Old Girl - Tenor (Henry Burr)
- 15 Silver Threads Among the Gold - Tenor (Henry Burr)
- 16 Ring on Finger (= It's a Very Easy Thing to Put a Ring Upon a Finger) - Duet (Collins and Harlan)
- 17 Follow the Crowd - Baritone (Arthur Collins)
- 18 Not used
- 19 Not Used
- 20 Back to the Carolina You Love - Baritone (Al Jolson)

21 Along Came Ruth - Baritone (Arthur Fields) 1076

22 Jolly Coppersmith - Orchestra

23 He's a Rag Picker - Quartette (Peerless)

24 Not used

25 I Wish I was in Michigan - Banjo Orchestra (Van Eps Banjo Orch.)

26 When the Angelus is Ringing - Band

27 Not used

28 Medley of Popular Airs No. 2 - Band

29 Maori - Tango - Band

30 Beets and Turnips - Fox Trot - Band

31 The Rose That will Never Die - Hesitation Waltz - Band

32 Dengoza - Maxixe - Band

33 Notoriety - Ragtime Two-step - Band

Some Baby - One-step - Band (34:)

35 Not used

36 Under the Double Eagle - Band

37 Pass the Pickles - Tango - Band

38 Not used

39 Not used

40 Forge in the Forest - Band

41 Not used

42 Not used

43 If I Had You - Baritone (Arthur Fields)

44 Not used

45 Not used

46 Stay Down Here Where You Belong - Baritone (Arthur Fields)

47 Not used

48 Not used

49 My Love Will Live On and On - Baritone

Were we right? Or can anybody fill in any of those "Not used" numbers?

(cont. from p. 11)

So that's it until next time, gang. Please keep those cards and letters coming in if you have anything to contribute to the NML and New Phonic project. Can anyone supply the information to fill the blanks on 1076, 1083 and 1088? Does anyone know what (or who) Carl Henry is? Does anyone have a copy of Swingin' Down the Lane with a master number of 1440... who is it? In case you've forgotten, send all details to Dave Cotter, 225 Brookside Ave., Santa Cruz, California 95060. And stay tuned for part eleven of this continuing series...the Dance Series.

JOURNAL OF THE AMERICAN PHONOGRAPH SOCIETY. A quarterly journal dealing with all aspects of disc and cylinder phonographs and records. Subscription includes monthly ad sheet to all subscribers. Annual rate is \$7.00. Please send check or money-order to Mr. Tim Christen, P. O. Box 265, Belmont, California 94402.

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10027 Star Spangled Banner "
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Will send specific wants and questions, and exchange information.

Robert Cogswell, 602 N. Summit St., Bloomington, IN 47401

U R G E N T ! : - : I N F O R M A T I O N W A N T E D !

I am compiling discographical data on all recorded ragtime thru the 78 rpm era, and urgently need matrix numbers and takes, places and dates of recording, etc., to fill in many existing gaps in my files. All artists, all labels, except those covered in RUST's books.

I am as interested in vocal recordings of ragtime tunes as I am the instrumental versions, as many of the orchestral accompaniments to the vocalists often presented interesting bits of authentic ragtime, and should not be overlooked.

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